MUSEUM NEWS

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THE TOLEDO MUSEUM OF ART

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MRS. BURNETT OF PHILADELPHIA THOMAS SULLY

Purchased for the Maurice A. Scott Gallery in the Toledo Museum of Art by Florence Scott Libbey

A THOMAS SULLY INSTALLED

AN unusually fine example of the work of Thomas Sully has been installed in the Maurice A. Scott gallery of the Museum through the generosity of Florence Scott Libbey. It adds one more name to our notable group of works by early American painters as it will hang with good examples of West, Stuart and Copley. The picture was painted in the early part of the eighteenth century and is a portrait of Mrs. Burnett of Philadelphia. It is a remarkably fine example and shows Sully at his best. Undoubtedly it was a good portrait, but more than that, it is a lasting work of art and the oncoming generations in their admiration for an early master may add a sprig of rosemary in recognition of a charming subject.

A good portrait may not necessarily be pleasing to others outside of a small circle of relatives and friends, but occasionally, as in this case, the subject contributed largely to the undying value of the work.

Thomas Sully was born at Horncastle in Lincolnshire, England, 1783. He came to America at the age of nine years. His early studies were pursued in Charleston and later he set himself up as a portrait painter in Richmond, Virginia. He was successful and was able to continue his studies in Europe under Benjamin West and Sir Thomas Lawrence. He painted many notables including Queen Victoria, Fanny Kemble the actress, Commodore Decatur and numerous American statesmen. He died in Philadelphia at the advanced age of ninety years. It will be well worth a visit to the Museum to view this charming canvas.

MUSICAL ADVANTAGES AND INSTRUCTION FOR CHILDREN

By Elizabeth Jane Merrill

LIKE all true work, the educational work of a museum is development, outgrowth, the result of needs, based on principle.

Until the spring of 1917 music hours for children were unheard of in any museum throughout the world. They were incorporated in the activities of the Toledo Museum because the desire was so apparent, the need so great.

The children who gathered in the galleries on Sunday afternoon during the concert hour for adults came pleading to be allowed to go into the hemicycle "cause we just love it and we *never* have a chance to hear good music." Occasionally a child whose eyes were filled with tears and whose throat was full of bumps because of his desire, was allowed to enter, accompanied by an adult. One such case comes to mind. Afterward the report came, "I just wish you could have seen that lad! When an especially beautiful passage was being played he would reach over and squeeze my hand and whisper, 'Oh, isn't that lovely ?' "

For several years the Museum had conducted story hours on the theory that children prefer the best in art, and they enjoy the great works of the masters far more than the so-called story picture. With the children so desirous of hearing good music, the question naturally came, "Why not have music hours for children as well as for adults?" And just as naturally the answer came, "Assuredly, why not". Surely if children need the best of art, the best of music is none to good for them. It was decided to try out a plan whereby the children of Toledo could listen to good music. The Toledo Museum was in every way a pioneer, no trail had been blazed, no precedents established.

There were no misgivings, but considerable questioning as to where, how, to begin, to select music for three hundred children ranging in age from five to sixteen years. The decision was made to begin with the great operas, using themes, story, and slides showing scenes from the operas. Thus the best was used but always with the realization that it was the child thought that was being approached. Against all prophesies to the contrary it was proved during the last four weeks of the spring of 1917 that great operas can be made enjoyable to children. Music Hours or Opera Hours as they were then called, became a part of the Museum's educational plan for the children of Toledo. Operas were given during the season of 1917-1918, one each month from October 1 to May 1, to an average attendance of three hundred children who came through all weather.

The next season it was decided to give the children some idea of the beginnings and growth of music and to correlate music with art as much as possible, that it might be seen that all great art, no matter what the medium, is based on a foundation of principle expressed through one or more of its orders.

That some idea may be gained of what is being done in this correlation, the following, concerned with one of the programs on

Nature Music, is given. The selections were chosen from MacDowell's To the Sea, Concone's Waves, and Mildenburg's Water Waves of Venice. The desire is of course that the children may awake to the "feel" of the music, that they may come to thoroughly enjoy it. But how can one who has never seen the ocean, heard the wind beating its way over pounding waves have any conception of the depth, the vastness, the power of the sea? Is there a better way than by using paintings or colored slides showing the rendering of the sea by master painters?

The MacDowell selections were played several times, and with them was used a colored slide portraying the open sea, the work of one of the great marine painters of today. The Waves was played and pictures showing the big incoming waves were thrown on the screen. The Water Waves of Venice was accompanied by pictures of dancing waves, bobbing boats and sparkling color, bright in the sunlight. In each instance similarities in the two mediums, music and painting, were pointed out—balance, harmony, repetition of sound in the one; of color, mass, line in the other; of hidden melodies and spots of bright colors both calling for attention. Comparisons were made between the various compositions. One little lad said he liked the Water Waves of Venice because it was all bright and the composer told of the little waves and the boats, while a little girl liked the big sea music because it was made of "such deep low tones". And when the children were told that the program was closed, they lingered and little hands were raised and one by one they told voluntarily of how they felt about the music. One little lad of some six years said the hidden melody that came in between the music of the incoming waves was like the bright red that Ranger had used in a landscape in the Museum's collection—it was put in to attract attention. A little girl said that the composer who wrote Water Waves of Venice had written it in the treble cleff because it was bright, gay and light, while Mac Dowell had used the bass cleff to tell of the depth, the bigness of the open ocean. And such remarks come from little children just beginning.

The selections are used for memory tests. When one knows how keenly the children enjoy them, how eagerly they drink in the music, it seems but natural that they should

THE MUSEUM TERRACE

remember them. In this way a repertoire of themes from good compositions is being formed in the consciousness of the little ones.

If the work were merely to amuse, to entertain, it would be infinitely easier, quite simple in fact. But the Toledo Museum is endeavoring to give to the germinating child thought something that will make for growth, that will mould toward the good and the beautiful.

Out of these music hours planned for many children there has grown a special class for children in Rudiments, Ear Training and Interpretation. The class is under the direction of Miss Lina C. Keith, Supervisor of Music in the Museum. This class is made up of pupils from the public, parochial and private schools and selected children from the music hours. The children are chosen from the sixth, seventh or eighth grades, one from each school.

This work is so new that this does not seem the time to tell of it. In fact such work is being tried out in but few places, but the results are gratifying. The training will in no way encroach on the work of any school or teacher, while the understanding gained in the Museum's special class will be valuable in any field of musical endeavor, vocal or instrumental. Like other Museum activities, the instruction is free.

THE CHILDREN OF THE MUSEUM ENJOY A CHRISTMAS TREE

THE MUSEUM CHRISTMAS TREE

THE evening of Christmas Day, 1919, was a winter evening of perfect beauty, the air cold, clear, crisp. Twilight was just slipping into darkness, stars were appearing one by one, "fast and ever faster," a slender crescent moon had found its place among the gnarly boughs of the old oaks in the decorative scheme, when the many colored lights began to twinkle in the branches of the Christmas trees on the terrace of the Museum.

From far and near the people came, children leaving toys and games and their parents to sing Christmas carols out of doors. They massed themselves on the steps of the Museum terrace, a thousand and more, and waited, until at 4:30 o'clock the sweet clear notes of a cornet were heard.

Mayor Cornell Schreiber gave the keynote of "Peace on Earth" the brotherhood and sisterhood of the human race in an address of a few minutes.

Several of the oldest carols were used. Good King Wenceslas, Adeste Fidelis, Holy Night and the First Noel. The children marched round the Christmas trees, singing, joined by the adult assembly directed by

Miss Lina C. Keith and Mr. Herbert Davies, and accompanied by Mr. Fred Lower, cornetist, and Mr. Leon Idoine, pianist.

Like the quaintly costumed medieval figures of a primitive painting, ten girls of Notre Dame Academy posed the tableau Prince of Peace, during a cornet solo, one of several rendered by Mr. Lower.

To finish the day, hundreds of pounds of candy were distributed among the children by the Girl Scouts, Boy Scouts and Marine Scouts.

WHY I LIKE YOUR TOWN

UNDER the above caption the following communication appeared in the Toledo Blade recently:

"The Terrible Town of Toledo," we called it. Partly because of the things we read about it in the newspapers, partly because we were in a joyful alliterative mood, being bound upon a great adventure. Later we called it that, out of pure affection. Neither of us had ever been in Toledo before. After our stay of three weeks we wished we could stay longer.

Toledo is a beautiful city. We loved your avenues and shade trees, the irregular streets. The attractive homes, with their good-sized lawns, did not look like mere "houses," but homes—real homes. We knew you were a civic minded city. All the public buildings testified to that. The beautiful Art Museum, and the new postoffice building on Madison avenue are a credit to the town. We wandered into the Art Museum one Sunday afternoon, and when we had visited all the rooms we sat down to rest. We noticed a crowd of people about a door and learned, from a guard, that there was to be a Sunday afternoon program of music. And so we wandered into the auditorium. The Eurydice club gave the program. I enjoyed the program, and I liked the crowd. It wasn't a critical, essentially musical crowd, just a friendly little group of people. They were fair and courteous in their applause and they were enthusiastic. That is what we felt in all Toledo people—enthusiasm.

Toledo is a busy town. There was always a pleasant bustle on the downtown streets. Apparently business was good. And we believed the words the huge electric sign blazed forth: "You Will Do Better in Toledo."

Charlotte Johnson,
Vincennes, Ind.

WORTH WHILE ART IN AMERICA

THE above caption adorned a recent editorial in the Philadelphia Public Ledger. Being most complimentary to Toledo, the editorial is reproduced as follows:

"No one who understands the conditions under which the exhibition of art works by American painters and sculptors in the Luxemburg museum in Paris was brought about will wax overly enthusiastic as to the kind of impression that the exhibition will make. Fortunately, however, for our reputation the responsible artists of France know very well what American Art stands for today in portraiture, landscape work, marines and sculpture. And they will make full allowances for an exhibition which, along with the works of men and women who really stand for something, also allows the immature productions of East Side fanatics in New York to be shown, in a vain idea that all those who are "expressing themselves" today in America should be given a chance.

"But whatever this kind of thing may mean to Paris or may mean over here, a much more happy incident which told of worth while art in America occurred yesterday at Toledo, Ohio, when the King and Queen of the Belgians were given a reception in the Toledo Museum of Art and there saw the kind of thing that is redeeming art in the smaller cities all over America. For, were they asked, the royal visitors would be compelled frankly to admit that, outside of few great capitals in Europe, for beauty and for the promise of collections representative of the best in American art—such a gallery and such collections could not be duplicated.

"Towns of the size of Toledo in Europe, while they may have great traditions and fine historic collections, do not have them housed in a unique marble palace, exquisite in proportions, a daily lesson from its exterior alone of all that is noble in architecture, as is the happy fate of art in Toledo. No, we are doing this thing very well over here and better as the years go by. As the various war memorial buildings, community houses and auditoriums and art galleries rise all over the country, following the great uplift in Federal architecture and the improvement in public architecture everywhere, our public art will be an inspiration to all and of a character that the most exacting expert from the old world cannot but admire; for if they should come to scoff they will remain to admire."

MUSEUM NEWS

Toledo Museum of Art

EDITOR, GEORGE W. STEVENS, M. A.
Director of the Toledo Museum of Art.
ASSOCIATE, BLAKE-MORE GODWIN, M. A.

No. 35 MARCH 1920

EDITORIAL

THE Museum is in better financial condition than ever before in its history. The endowment fund subscribed just before we entered the war and collected without loss during the subsequent years is now invested and the income combined with our dues from members provides sufficient for our present needs. There were many subscribers to the fund, with a single subscription of $50,000, another for $25,000, one for $15,000, another for $10,000, several $5,000 subscriptions, many of $1,000 and others ranging down and to the three dollar subscription of a street car conductor. Citizens were inspired to give by reason of the splendid offer of President E. D. Libbey who agreed to give double the total amount subscribed. It was a magnificent proposition on the part of President Libbey, gloriously backed up by the members and citizens, considering the tremendous call of the war and the consequent numerous compelling campaigns for funds. It was an achievement of which Toledo can well be proud, being at the same time indicative of the substantial appreciation felt by all classes of citizens for the Museum and its work in the community.

Our membership has been pruned of the delinquents, the "no goods" and the "see me laters" and altogether after eighteen years of struggling we are in splendid financial condition BUT there is a future. We must grow. The building must be doubled in size, the hemicycle enlarged, the permanent exhibits developed that we may take our place among the great museums of the world and incidentally, provision must be made for the increased cost of light, heat, transportation, equipment, labor and all else.

We have done well, but we must continue to do as well and better and to this end we will need the continued sympathy, interest and support of those citizens and members who have graciously been endowed with vision.

Toledo is growing rapidly, in fact it has far outstripped all other cities of its class. New people are constantly arriving within our borders and our own young men are successfully entering the field of business. All these conditions create new possible members for the Museum and as the life-blood of the Museum lies in its members, we should all bestir ourselves and let no likely prospect escape.

To this end we are at present conducting a membership campaign and we will appreciate the help of our present members. There is no better way of introducing oneself into the life of Toledo than by becoming a member of its Museum of Art. The work of the institution permeates every section of the city and its educational activities reach 70,000 children of all kinds, classes and conditions. There is no quicker or better way to inject $10.00 a year directly into the life-blood of the community. Therefore, if you know of anyone who ought to be a member, telephone Director Stevens or drop us a line.

The Museum is becoming rapidly a big institution. It needs the interest and help of many people. Remember that you are a part of the Museum and the help you are giving it makes it possible. We can not grow without your assistance. Therefore, when you have ideas or suggestions, let us hear about them and we will be quick to act.

Just now we need new members and also in passing, this is the pleasant season of the year when DUES ARE NOW DUE!

PRESIDENT EDWARD D. LIBBEY HONORED

ON the evening of January 9, a notable testimonial dinner was given by the trustees and life members of the Museum honoring President E. D. Libbey in recognition of his great services to the cause of art and education. On the same evening a dinner was also given in honor of Mrs. Libbey by fifty of her lifelong friends.

President Libbey was flooded with eloquent words of praise from speakers representing the various art interests of the country, including John W. Beatty, Director of Fine Arts, Carnegie Institute, Pittsburgh; Henry Turner Bailey, Director of the Cleveland School of Art; Ralph Booth, President of the Detroit Art Institute and Dr. Frank W. Gunsaulus, representing the Board of Trustees of the Art Institute of Chicago. Other speakers were Hon. Cornell Schreiber, Mayor of Toledo; the Rt. Rev. Joseph Schrembs, Bishop of Toledo, and Rev. Allen A. Stockdale. Vice-President Wm. Hardee of the Museum was chairman and introduced the program of the evening with graceful sincerity. Director Stevens acted as toastmaster.

Many congratulatory communications were received by wire and mail from the trustees of the Chicago Art Institute, from Eric Brown, Director of the National Gallery of Canada, and from many others.

Charles L. Hutchinson, President of the Art Institute of Chicago, wrote as follows:- "I regret that I can not be present at the dinner to be given on Friday next in honor of Mr. Libbey. Nothing would give me more pleasure than the opportunity to express my appreciation of the great work done by Mr. Libbey. He has indeed rendered a splendid service in the advancement of art and of education. Not only in the city of Toledo but in the nation. The influence of his splendid enthusiasm is felt throughout the country. I know of no man among us who has done more than he for the advancement of the cause of the fine arts in our midst. May he live long to inspire us in the years to come as he has done in the past."

Robert W. de Forest, President of the Metropolitan Museum of Art, New York, wrote saying:—"I wish I could accept your kind invitation to the testimonial dinner to be given to Mr. Edward D. Libbey. My museum interest as you know, is in no sense confined to our New York Metropolitan Museum. Indeed I look upon our Metropolitan Museum as only one member of a large and growing museum family, an important member of which is located at Toledo. I have had the good fortune to visit my Toledo cousin, if you will let me claim that degree of relationship, and I know how much it is doing, not only for the art interests, but for the human interests of the city. I know how much it owes to the generosity of Mr. Libbey. Please congratulate him for me on having the opportunity of making a place for himself, not only in the arts, but also in the hearts of his fellow citizens, The dream and inspiration of what he has done extends even as far east as New York."

Director Edward Robinson of the Metropolitan Museum wrote among other things that the good effects of Mr. Libbey's work have reached far beyond the limits of his own city. A letter from Henry W. Kent, Secretary of the Metropolitan Museum closed saying, "Everyone should do his part in bearing testimony to the splendid work which Mr. Libbey has done, not only for Toledo but by his noble example, for the whole country."

Among the out of town guests present, were Henry Reinhardt and Chester Johnson, of New York. President Libbey gratefully and gracefully acknowledged the honor accorded him, taking it as an evidence of the unusual interest at present prevailing in Toledo and elsewhere, looking toward greater achievement which will more than ever bring art and its accompanying benefits into the lives of all the people.

NEW TRUSTEES ELECTED

AT the annual meeting of the Museum held Wednesday evening, January 14, seven trustees were re-elected for three years as follows: J. K. Secor, I. E. Knisely, A. J. Secor, Edward Ford, W. E. Bock, Wm. Hardee, and W. A. Gosline, Jr. Two trustees were appointed to fill vacancies. They were Rev. Geo. Johnson and Rev. Allen A. Stockdale. Dr. Johnson is at the head of the Parochial Schools of the Diocese of Toledo. He is deeply interested in the Museum and its work, especially those activities arranged for the education of the children. Rev. Stockdale has also been a warm friend of the Museum. He once remarked that he selected Toledo from a number of calls principally because he had seen a picture of its Museum of Art, and he figured that a people who could create and support such an institution would be agreeable folks to live with.

CATHEDRAL WOODS — ROBERT HENRI

A SHOEMAKER FUND PURCHASE

THE Museum acquired from its last annual summer exhibition of American Art the painting by Robert Henri entitled Cathedral Woods. The purchase was made with proceeds from the Frederick B. and Kate L. Shoemaker fund and it makes a notable addition to our rapidly growing collection of American paintings.

Robert Henri's work was first shown in the Toledo Museum of Art twelve years ago at which time ten canvases were hung in an exhibition of paintings by eight American artists known then as The Eight, including Glackens, Lawson, Luks, Davis, Pendergast, Shinn and Sloan. Henri with his associates injected a new and healthy element into American art. His influence has constantly been for good and his achievement and recognition have been exceptional.

Robert Henri was born in Cincinnati in 1865. He commenced his studies at the Pennsylvania Academy and continued them in Paris, Spain and Italy. He has to his credit a long list of awards from American and foreign exhibitions, and his works have been purchased by the Luxembourg Gallery, Paris, the Chicago Art Institute, Carnegie Institute, Metropolitan Museum, Brooklyn Institute, the National Arts Club, the Albright Gallery, Buffalo and many other important museums.

Each year Mr. Henri has sent from one to a dozen of his paintings to our exhibitions

and many times we have longed to retain some of them permanently but lack of funds has always made it impossible. The Shoemaker bequest now makes it possible for the Museum to acquire one or more good paintings annually. Frederick L. Shoemaker was one of the charter members and until his death a trustee of the Museum. He was deeply interested in all its doings and he was the first to provide a permanent fund for the acquisition of objects of art. A century hence this fund will still be performing its function and the memory of Mr. and Mrs. Shoemaker will forever blossom like the recurring flowers of spring in the community they loved.

The acquisition therefore of this painting by Henri awakens many trains of thought and sees the realization of some of our hopes. The canvas sets forth the calm and grandeur of the deep woods. No photograph nor reproduction can do it justice. The old Gothic Cathedrals were supposed to reflect the majesty of the forest and in this canvas we have the feeling almost of cathedral impressiveness shot with bejewelled shafts of sunlight through a great rose window. It is a splendid piece of painting and we are most happy in its possession.

INTERESTING FACTS AND FIGURES

THE report of the Director presented at the recent annual meeting of the Museum showed the total attendance for 1919 to have been 137,863. Of this number, nearly 70,000 were children. The increase in attendance over the previous year was 20,000 equally divided between children and adults.

There were added to the Library 200 volumes of important works during the year.

There were twenty special exhibitions during the year including an annual exhibition of 100 American paintings, which covered the months of June, July and August.

There were thirty-nine lectures for children on Art, Travel and Nature, and thirty story hours for children. Story hour subjects were varied covering Etching, Wood Engraving, Whistler, Sargent, Wedgewood, Rembrandt, the Sistine Chapel, How the Horse first Came to Egypt, and what happened, A Little Boy of Thebes 3700 years ago, the Story of Nebuchadnezzar, and many others equally interesting. Over 7,000 children attended these story hours during the year.

There were 105 concerts and recitals during the twelve months with an attendance of over 30,000.

A GREEK VASE

By Blake-More Godwin

"When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say'st;
"Beauty is truth, truth beauty,"—that is all
Ye know on earth, and all ye need to know."

WHEN John Keats wrote the Ode on a Grecian Urn, closing with the above lines, it was still popularly thought that Greek vases were funerary urns. But that was before 1820 and even at that early date scientists had begun to correct this impression. It is true that the first known vases were found in Etruscan tombs, and many indeed contained the ashes of the dead. But today we know that the Greek vase was an object of every day use, in the store-room as well as in the banquet hall, and that it was designed to delight and serve the living even more than to accompany his dead body to its resting place.

Greek vases are classified variously according to the places where they are found, their shapes, and the character of their decorations. Perhaps the most frequent shape, its many variations, is the amphora, a tall two-handled jar, used to contain wine or oil. A more serviceable but less beautiful type of amphora is known as the pelice, one of which

THE FREE REFERENCE LIBRARY OF THE MUSEUM

is reproduced above, having been recently added to our collection. It differs from the standard amphora by having its broadest part near the base rather than toward the top, but is related to that type of vase in the position and number of its handles. The figures, similar on both sides, of a man carrying a large drinking horn, are in red against a black background, thereby further classifying the piece as a red-figured vase. The rigid formality of the drapery and the inability to draw the eye in profile, indicate that the vase was done in the so-called severe period, thereby dating it in the early part of the fifth century, B. C.

Greek vases have now come into their own not only on account of the beauty of their shapes, which was long ago recognized, but also from the merit of the paintings on them and from their tremendous historical importance. Their recent study has confirmed many doubtful historical facts, and has added greatly to our knowledge of Greek painting, which was held in greater esteem by that people than their marvelous sculpture. For on many of the vases we find translations, if not indeed reproductions of the works of the greater painters. The Toledo Museum hopes soon to form a representative collection of ancient ceramic art, for which it has already laid a good foundation.

THE MUSEUM LIBRARY

ONE of the most important departments of any museum is a carefully selected art reference library. It is absolutely necessary for the members of the staff to be able to consult readily the standard books on all the works of art which are now or should at some future time be represented in the Museum. But a far more important object of such a collection of books is the use to which they may be put by the people of the community.

Our many activities both in and out of the Museum building are each attempting to supply a distinct need of the community. In a more quiet and unobtrusive way our library is doing the same thing. It is open free to the public from 9 until 5 every day, with an experienced librarian in charge to assist any person who desires to use it. Our books have been so chosen that they are not only an aid to the researches of the scholar, but may be a pleasant mental recreation for the mind of the casual reader.

Among them may be found information by those who are interested in a particular painting, statue, piece of glass, porcelain or other artistic object. There may also be found books to aid a club woman in preparing a paper for her program or a committee in preparing an outline for an entire series of meetings. Although the library is in constant

use at the present time, it will be a great pleasure to those in charge to be of greater service to any one who is interested in books on art. Especially will they find pleasure in assisting in the preparation of programs for clubs.

On our shelves have been placed in the past year about two hundred volumes of standard works, without which no art library is complete. Among these are Hain's Catalog of Early Printed Books, Copinger's supplement to the same, Siren's monumental work on Giotto, Waagen's Treasures of Art in Great Britain, the Catalog of the Morgan Collection of Miniatures, On Drawing and Painting, by Denman Ross, the Universal Anthology of Literature, Handbook of Attic Red-Figured Vases, by Hoppin, Degas, by Lafond, Coptic Tapestries, by Gerspach, Ancient Textiles by Errera, Daumier and Gavarni, by Franz and Uzanne, Etchers and Etchings, by Pennell, Encyclopedia of Ceramics, Venetian Painters of the Renaissance, by Berenson, Life and Works of Winslow Homer, by W. H. Downes, Bates' English Table Glass and Old Glass and How to Collect It, by Lewis.

With these many additions to our library and the increasing use to which it is put, it will be but a short time until it has outgrown the space at present alloted to it, and it will be necessary to expand into one of the galleries nearby.

Many of the books recently added have been gifts, both from residents of Toledo and from others in distant parts of the country. The interest which the givers of these books have shown is sincerely appreciated not only by the Museum, but by the many people who find occasion to use the library.

WINTER AND SPRING EXHIBITIONS

AT no time since the close of the Panama-Pacific Exposition released a flood of the best European and American art and allowed it to flow over the entire country, has the Toledo Museum been able to secure such a splendid series of exhibitions as those which are being shown in the fore part of 1920.

As the opening exhibition for the year, we were very fortunate in securing a group of some thirty-two paintings by William Ritschel, the notable marine painter, including not only his latest pictures but some of his earlier works. To follow this exhibition and continue until the last of March, a group of Wood Block Prints in Color has been arranged. This medium of artistic expression has taken great strides in recent years and is now followed by some of the best artists in the country. To the charm of beautiful line and composition which any print may have, here is added the refinement of delicate color, making examples of this type of work particularly appreciated by those who enjoy the subtle harmonies which may thus be obtained.

The exhibition is made especially interesting by the inclusion of several cases showing the materials and processes of Japanese wood block printing as well as other cases showing the methods adopted by the artists represented in the exhibition to produce their work. There are about one hundred and fifty prints, including a number by Gustave Baumann, Tod Lindenmuth, B. J. O. Nordfeldt, and Rudolph Ruzicka, who will be remembered as previous exhibitors at the Toledo Museum.

Following this exhibition will come the Henry Golden Dearth Memorial. Mr. Dearth is one of the leading figures in American art, having produced many works that will live with the best that has ever been done in this country. In the Memorial Exhibition are gathered the best representative works of each period of his art, including the earliest, when he painted the picturesque scenes found near his summer home in France, the second, that of his brilliant broken color works, and the last in which he began to play and experiment with oriental touches and at which time he did many paintings in the feeling of the Persian, the Japanese and Chinese. Dearth's development has been unusual, comprising three distinct types of work, all of which are well represented in this exhibition.

The Third Annual Exhibition of the Toledo Federation of Art Societies will follow. It is expected to be by far the best group of paintings, drawings and prints by local artists that has ever been assembled.

The Ninth Annual Exhibition of Selected Paintings by American Artists which will occupy the space set apart for temporary exhibitions during the summer months needs no comment as the standard which has been set in previous years assures a splendid selection and a beautiful arrangement of the galleries. It will comprise about eighty paintings chosen from the winter and spring exhibitions in New York and Philadelphia, and invited from the artists' studios.

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B. C. Bowen
A. B. Tillinghast

Library
Wm. A. Gosline, Jr.
Robert Hixon
Robinson Locke

Grounds
Charles A. Schmettau
Mark N. Mennel
Carl B. Spitzer
Wm. H. Steffens

Music
Lina C. Keith
Mrs. S. M. Jones
Mrs. Frederick R. Persons
Mrs. W. W. Chalmers
Wm. A. Howell
Chas. S. Johnson

Home Gardens
Carl B. Spitzer
William B. Guitteau
Wm. H. Steffens

Bird Conservation
Mrs. George W. Stevens
Gertrude L. Crim
Morrison R. Van Cleve

Graphic Arts
F. H. Aldrich
Lucien G. Medbury
Guy E. Atherton
Jos. K. French

Archaeology
Sidney Spitzer
Lewis R. Schenck
Blake-More Godwin
Carl B. Spitzer

Photography
Dr. John T. Murphy
M. W. Chapin
John F. Jones
Howard Heimerdinger

HOURS

The Museum is open week days from 10:00 A.M. to 4:00 P.M.
On Sundays and Holidays, from 1:00 to 5:00 P.M.
Admission Free Tuesdays, Thursdays, Saturdays, Sundays and Holidays.
Admission on Other Days, 25 cents.
Children and Study Clubs admitted free at all times.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

PAY TEN DOLLARS A YEAR AND MAKE THE MUSEUM AND ITS FREE SCHOOL OF DESIGN AND OTHER EDUCATIONAL WORK POSSIBLE